



TITLE:

英文要旨

AUTHOR(S):

CITATION:

英文要旨. 中國文學報 1978, 29: i-v

ISSUE DATE:

1978-04

URL:

<https://doi.org/10.14989/177341>

RIGHT:

ENGLISH SUMMARIES
of
THE JOURNAL OF CHINESE LITERATURE

Vollume XXIX

April, 1978

Edited by

Department of Chinese Language and Literature

Faculty of Letters

Kyôto University

I. ON THE STYLE OF THE *PO-SHU* 帛書
TEXT OF THE *LAO TZU* 老子

Ichrô KOIKE, Kyôto University

This article considers the style of the *po-shu* text of the *Lao Tzu*, recently discovered in the Han Tomb No. 3 at Ma-wang-tui 馬王堆, Ch'angsha 長沙. This text was copied in about 200 B.C. and differs in some important respects from other extant texts (for instance the Wang Pi 王弼 text).

The style of the *Lao Tzu* is composed of several sub-styles. These are not dispersed randomly but are mutually related, each occupying its respective place in the work. Taken as a whole, they form the overall style of the text. They may be divided into four large groups, called here Styles A, B, C and D, which develop in layers.

In Style A, the core of the *Lao Tzu*, the influence of mysticism is strong. Here, mystical experience is spoken of and an attempt is made to express verbally "the Way" (*tao* 道), perceivable only through intuition and essentially beyond words.

Style B develops from Style A. Here, the human embodiment of "the Way", the Sage 聖人, appears and the "actionless activity 無爲 of the Sage" is particularly stressed. Later, various sub-styles spring forth from this philosophy of actionless activity, but all belong, in a large sense, to Style B. The aspect of wisdom dominates this

style, and neither the first person "I" (wu 吾) nor emotion are expressed here.

Style D is an undercurrent of Style B. Not all of the mystical experience in the *Lao Tzu* is sublimated into the role of the Sage. In this style, the author speaks of his own solitude and despair, insisting on the strength of the weak (weakness probably describing the author's own true situation). This style evinces emotion and uses the first person "I". The Sage is not present here.

Style C, situated at the merging point of Styles B and D, forms the outer rim of the *Lao Tzu*. Becoming more political in nature, it approaches the point of view of the people. At the same time, several styles alien to the *Lao Tzu* (as, for example, the sayings of the strategists) creep in here.

Style A may be said to be Chaos. From its midst emerged B, Wisdom. As B was establishing its footing, the dynamics of feeling were set in motion, bringing forth D, Emotion. The unsettled division of Emotion and Wisdom was resolved in Style C. Style A was thus reconsolidated in a fuller dimension, and some language of great beauty came forth. With this, the style of the *Lao Tzu*, completing its self-generation, draws itself to a close.

Whether or not the *Lao Tzu* is the work of a single author is difficult to determine. But the existence of an editor possessing a sure sense of a language should, in all probability, be acknowledged.

II. THE POETRY OF WANG TS'AN

Masahiro SHIMOSADA, Kyôto University

The poetry of Wang Ts'an 王粲 (177-217) has been placed among the finest written by the seven masters of the Chien-an 建安 period (196-220). This essay considers this critical judgement both from the standpoint of theme and expression.

The fundamental themes of his poetry are based on an active Confucianism, principally the utopian desire for an ordered world and the desire for personal participation in a real world marked by chaos. This hope for personal participation is expressed by a desire to apply his own talents in government and the sorrow resulting from the foreclosure of this hope becomes a lament over rootless wandering.

Even the poems written after his service to Ts'ao Ts'ao 曹操 marked though they are by happiness and a sense of personal exertion, retain the stamp of his long period of wandering. Embodying the themes of the Chien-an poets, he would turn mankind toward the fulfillment of the virtuous ways of the former kings and, like Ts'ao Chih 曹植, he expresses the passion and sorrow of the practical Confucian spirit, yet in his exhaustiveness he is foremost among the Chien-an poets.

As for the stance toward reality expressed in his poetry, never yielding to despair in the face of difficulty, his grief is born of the tension between his fervent nature and reality. Inherent here is the conflict between will and destiny, a problem expressed in Chien-an poetry more forcefully and on a broader scale than in the "Old Poems", though more simply and clearly than in the poetry of later ages. In this respect as well, Wang Ts'an occupies a central place among the Chien-an poets.

His basic poetic themes thus reflect the character of the educated ruling class, but his poetic method is a fusion of the high literary and folk-form traditions. This stylistic transformation is not simple in its aspect, yet it serves to richly convey the concepts of the higher class. The use of poetry as a vehicle for self-expression may be said to derive from the earlier four-character poem tradition, while, according to the theme of each poem, descriptive elements are adapted from appropriate aspects of the *Han fu* 漢賦, accomplishing what may be called a transplantation of the world of the *fu* 賦 into five-character verse. The poems of sorrow and lament effect a more complicated fusion, combining the language and bearing of the sad natural descriptions in *Ch'u Tz'u* 楚辭 and the *Han fu* with the sorrowful posture expressed in the "Old Poems".

Wang Ts'an's poetry, then, displays the nature of the educated class with a fullness and richness of expression never before accomplished. The leading poet of the Chien-an period, in his themes, his tone, and his method, he established a footing for the poetry of succeeding literati.

III. JUAN CHI'S NOTION OF FLIGHT

Kôzô KAWAI, Kyôto University

In the *Yung-huai-shih* 詠懷詩 poems of Juan Chi 阮籍 (210-263 A. D.), two birds, one large, one small, frequently appear in a contrasted role. The large bird, residing in vast space and time, has transcended the ordinary, while the small one, scarcely able to fly, is quite a common bird, existing within limited bounds. In some poems, Juan Chi would aspire to live as the great bird, yet in others, he seeks to make the life of the small bird sufficient in itself.

This kind of comparison of large and small birds is not new with Juan Chi. Similar juxtapositions are to be found both in the *Chuang-tzu* 莊子 and in the *Ch'u-tz'u* 楚辭. But in these earlier works, the large bird clearly occupies a dominant position, while the small one merely serves as a contrast, magnifying the large bird all the more. Juan Chi and the people of the Wei-Chin period, on the other hand, did not value the large bird exclusively. At times they found worth in the small one.

In the work of Hsi K'ang 嵇康 (223-262 A. D.) as well, bird metaphors are quite frequent, but these are tightly linked to the poet's longing for transcendence. His birds, frequently posited against the net which would entrap and shackle them, become clearly symbolic of the abstract conception, freedom. In Juan Chi's case, the net does not figure conspicuously, rather it is the compassion of the two birds, the one flying through the vast skies, the other scarcely able to, which draws our attention. Thus, instead of the question of what the birds may symbolize, the very notion of flight itself becomes crucial.

In the poems, immortals (*hsien-jen*) also fly, but, it seems, in a style different from the birds. They are said to "ride the wind" (乘風) and "yield to the clouds" (從雲), achieving a kind of weightless ascent, whereas the birds, "pressing against wind and cloud" (凌風, 凌雲), surmount them, ascending straight up through the skies. Even the trees in the poems possess features similar to the birds. Contrasted as great and small, extraordinary and common, they also are said to "press against the winds" (凌風樹). Juan Chi implicitly dis-

cerns among the trees, then, the ability to surmount the wind and rise straight up. Though not actualized as is the birds' flight, he imagines a latent power of ascent residing in the trees.

Prior studies have concentrated on seeking the emotions of the poet. Here, the example of the birds is offered, noting the poems' effect on the reader. The question of the birds' meaning is not considered. Although the emotional tone of the poems is one of sadness, still, in the image of the large bird's flight, filled with the strain of its will to rise straight up, its vast reserves of energy set in motion, we feel the great power of a living force.

TSANSLATION AND NOTES:

Sui-shu ching-chi-chih (Bibliographical Section of the *Sui* History)

—Hiroshi KÔZEN and Kôzô KAWAI, Kyôto University

REVIEWS:

David HAWKES, CAO XUEQIN "The Story of the Stone"

—Ryôichi OBAMA, Kyôto University

LU HSÜN, "Outcry" (呐喊), annotated by The Theoretical Group of Unit 51101, The Chinese People's Liberation Army, Jen-min Wen-hsüeh Press, Peking, 1976.

LU HSÜN, "Hesitation" (彷徨), annotated by The Worker's Theoretical Group of Tientsin Alkali Factory & The Chinese Department of Nankai University, Jen-min Wen-hsüeh Press, Peking, 1976.

—LAI Wood Yan, Kyôto University.